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Latin and French to English. The character of the symbols also changed. At first apparently arbitrary, they became traditional and conventional, and at a later time were often heraldic. The popularity of the political prophecy continued for several centuries, and declined only in the sixteenth and seventeenth centuries, partially discredited by the growing rationalism represented by the attacks of such men as Bacon, and partially replaced by astrology. The prophecies are of considerable literary interest in the age of Elizabeth, as they are parodied by Shakespeare (in *King Lear*) and have influenced the animal symbolism used by Greene (in his *James the Fourth*), by James Howell, and by others.

Attention may be called to a few misprints which might mislead the hurried reader. On p. xv, under "The Erceldoune Cycle", is the note: "Later than 1188." This should read: "Later than 1388." On p. 52 several dates are given as of the twelfth century, all of which should be of the fourteenth century. On p. 56, two lines from the bottom of the page, the date 1358 apparently should be 1356. The reference to chapter 57 of the *History* of Ordericus Vitalis in the footnote on p. 14 should be to chapter 47.

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**HALL, HENRY MARION: IDYLLS OF FISHERMEN.**

A History of the Literary Species. (Columbia Univ. Studies in Comparative Literature, No. 13) 1912.

Though an offshoot from the pastoral eclogue, the literary piscatory, studied in this work, has an interest all its own. To the student of the pastoral in its manifold forms this minor species furnishes an instructive parallel—a fact which Dr. Hall recognizes in stressing the more general 'realism' of the fisher-idyll. While the form took over many of the conventions of the type it imitates, the Arcadian shepherd is replaced by a fisherman facing the stern actualities of his lot. It is because of this restriction that the piscatory—with the one exception of Sannazaro's—never offered to the poet the wide range of themes and the larger framework which the pastoral easily attained.

The purpose and plan of the book are stated on pages 3 following: "Theocritus is the creator of the literary piscatory, as he is of the literary bucolic, and the main object of this essay is to trace the development of the class of poems, with related pieces of prose, which are in a general way descended from his fisher idyll". The aim is again summed up at the end (page 199): "The present work aims to treat the idyll

of fishers as part of the broader field of pastoral in Europe, of which the English is but a corner". Dr. Hall divides his work into three parts: first, the extant matter in Greek and classical Latin; second, the modern variety as initiated by Sannazaro and "extensively imitated in Latin and in the vernacular", as well as in French and Spanish. Then, "an account of the spread of the fisher motive to other literary forms, such as the sonnet, the romance, and the drama"; and finally, the introduction of the form into England and its development there.

For the most part, the quotations from Theocritus are bits of seascape rather than finished piscatory. But in the twenty-first idyll, which describes the toilsome life of two old fishermen, we have the true prototype to which all later effort may be indirectly traced. Dr. Hall expresses a doubt as to the mimic origin of this idyll, and though it is certain that fisher-life was represented in the mimes, one agrees that the idyll is probably not indebted to them. The text, however, is corrupt and confusing in places. Moschus's description of Europa crossing the deep on the bull's neck, has been well named a mythologic 'genre-picture'. Dr. Hall points out that this, and similar productions may have been inspired by wall-paintings. Perhaps, too, we should note the possible connection of such 'pictorial' poetry with the 'emblem-writing' of the type represented by the *Hieroglyphica* of Horapollo,—a type revived and elaborated in Renaissance times by Alciati and his imitators. Another noteworthy point with regard to Moschus on which Dr. Hall dwells, is his strong dread of the treacherous sea. Like Asphalion in Theocritus's idyll, he "swore that never again would I set foot on sea, but bide on land, and lord it over the gold". (Id. XXI, tr. Lang.). To the similar attitude of Spenser, Dr. Hall, when treating of the *Faerie Queene*, makes no reference, though the poet repeats his distrust and fear of the sea in many a passage (E. g. I. iii, 21-22; VI. iv, 1, xi, 44; xii, 1).

But, as the author shows, the scrappy collection of classical fisher passages by no means comprises an imposing contribution to the piscatory. "They constitute merely a special branch of the pastoral, which failed to attain any considerable proportions during classical times, and which the early renaissance ignored, just as Virgil had done. It remained for a later poet, Giacopo Sannazaro, . . . to compose in the learned tongue the first set of what he called 'piscatory eclogues'" (p. 44). The work of this poet is treated with some exhaustiveness, but of his Spanish and French imitators, there are, for the most part, only brief summaries. Coming to the English piscatory, the author discusses several neo-

Latin pieces and writes very interestingly, though compactly, of the masques of the sea. More detailed is the treatment of Spenser, whose story of Marinell in Book IV of the *Faerie Queene* is "a piscatory eclogue interpolated in the epic", just as the tale of Callidore and Pastorell is a pastoral eclogue similarly intercalated. "It is noteworthy," says Dr. Hall, "that Spenser did not idealize his fisher, who is painted in earthly colors appropriate to his surroundings . . . and may well have been sketched from nature" (pages 105-106). With the last part of this statement as to the villainous fisher of Book IV, it is difficult to agree, for the realistic touches in Spenser are few and far between. One remembers that in the *Shepherd's Calendar* there are not more than two or three graphic bits, like that of the bullock (II. 71 ff.), which can claim to be from the life. The great allegorist seldom resorted to the plain colors of the realist. With reference to Spenser, it is surprising to find no mention in the book of *Colin Clout's Come Home Again*. While this poem is truly a pastoral eclogue, it mingles with other elements a notable marine coloring, particularly at the beginning. The poet's coming has been looked for:—

The running waters wept for thy returne,

And all their fish with languor did lament. (11. 27-28).

and to the gathered shepherds he describes his voyage and the sea (11. 196-231):

the sea? that is

A world of waters heaped up on hie

Rolling like mountains in wide wilderness,

Horrible, hideous, roaring with hoarse crie.

Surely this, and the introduction of Raleigh—"the Shepheard of the Ocean" (see the poem, *passim*) deserves recognition in Dr. Hall's study. Then, too, as already noted, Spenser's dread of the sea is worthy of comment, all the more as being so un-English and un-Elizabethan.

A further omission in the account of the Elizabethan piscatory is *Wit's Trenchamour* (1597) by Nicholas Breton, a dialogue between an angler and a scholar, with talk about fish and fishing. It may have its relation to Walton's *Angler*.

After a section on a number of Elizabethan fisher plays which exhibit marked points of contact with Italian work of the same type, Dr. Hall traces interestingly the influence of Sannazaro and Spenser through the next two centuries, selecting Walton, John Leech, Drayton, and Phineas Fletcher for particular study. We are shown that the theme "gradually turns into a verse laudation of the art of angling". The last English work mentioned is Keats's *Endymion* (1818), and the book closes with a discussion of Lamartine's *Graziella*

(1843). In a note the author indicates the main lines of the fishing theme as developed in Germany.

The appended list of authorities seems to be comprehensive, though Dr. Hall might well have indicated the source of bibliographical data. One is interested to know whether books on angling and *pisces* generally, like L. R. Albee's in the *Harvard Bibliographies*, no. 51, is of value for bibliographical purposes. The number of secondary articles and books on Sannazaro and others is rather small, but omissions here may be intentional, especially if they contain no matter on the special theme of investigation.<sup>1</sup>

*The Idylls of Fishermen* is a brief and straightforward historical account of the species. The author makes no effort at especial graces of style, or at the exhaustiveness that comes from detailed tracing of 'exact' sources and discursive elaboration of all possible points of relationship. In places, the book has the scrappy effect brought about by the citations from works far apart in date. This is evidently owing to the nature of the subject-matter, for the piscatory shows no gradual and steady development. To have attempted greater things with so limited a field would have been to invite ridicule. One wishes that the author had dwelt more fully on the trend and effect of the contribution of each period, but one is glad to have the work as done.

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*ELIZABETHAN DRAMA, 1558-1642*, by F. E. Schelling; Students' Edition, 2 vols., pp. xliii + 606; x + 685; Boston and New York: Houghton Mifflin Company, 1911; price, \$3.50, net.

*THE TUDOR DRAMA*, by C. F. T. Brooke; pp. xiii + 461; 10 illustrations; Boston, New York, and Chicago: Houghton Mifflin Company, 1911; price, \$1.50, net.

The most striking change to be noted in the new edition of Professor Schelling's two volumes is in their appearance. By the use of thin paper and the judicious shearing of margins the work has been reduced in size almost beyond recognition, but the pagination remains as before. The result is a book much more attractive to the hand and the eye as well as to the purse of the average student. On all other points the identity is immediately evident. The author in his new

<sup>1</sup>Of errata, I have noted only two: Page 133, "Tempect" for "Tempest"; and page 195, 1616 in "Scott's 'Antiquary' (1616)" should be (1816).